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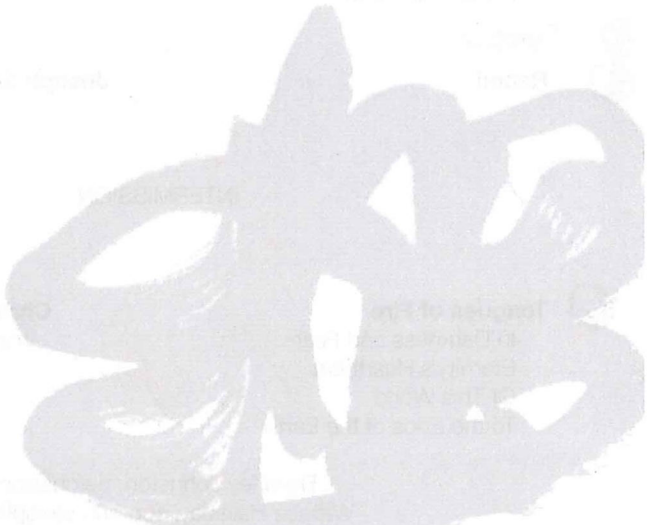


UNIVERSITY OF TORONTO
FACULTY OF MUSIC

WIND AND BRASS

University of Toronto Wind Ensemble
Gillian MacKay, conductor

Friday December 3, 2010
7:30 p.m. MacMillan Theatre
Edward Johnson Building



2010-11

A joyous music season

University of Toronto Wind Ensemble

Gillian MacKay, conductor

①

Frenergy

John Estacio (b. 1966)

transcribed by Fraser Linklater

Erik Leung, graduate student conductor

②

O Magnum Mysterium

Morten Lauridsen (b. 1943)

transcribed by H. Robert Reynolds

Meaghan Danielson, graduate student conductor

③

Petite Symphonie

Charles-François Gounod (1818-1893)

Adagio and Allegretto

Andante

Scherzo

Finale: Allegretto

④ - Speech

⑤

Recoil

Joseph Schwanter (b. 1943)

INTERMISSION

⑥

Tongues of Fire

Christos Hatzis (b. 1953)

In Darkness and Fear

Eternity's Heartbeat

Of This World

To the Ends of the Earth

transcribed by Kevin Lau

Beverley Johnston, percussion
Wallace Halladay, soprano saxophone

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Program Notes

JOHN ESTACIO (B. 1966)

Frenergy

Commissioned by the Edmonton Symphony Orchestra in 1998, *Frenergy* takes its name from the combination of the words “frantic” and “energy,” both of which accurately describe the frenetic pace of this brisk five-minute work. Canadian composer John Estacio drew the bulk of the musical material from discarded ideas from the rigorous scherzo finale of his *Triple Concerto*. Not wanting to waste any musical ideas, Estacio recast these ideas into the piece that we have today.

In *Frenergy*, Estacio makes use of three main melodic ideas. The first being a brazen fanfare often heard in the brass; the second being a chromatic melody that frequently gets passed between groups of instruments; and the third being perhaps the most melodic in nature is introduced by the solo flute which accentuates the 6/8 lilt of the piece. These melodic ideas are then dovetailed between a pounding percussion motif which both begins the piece establishing the energetic and charged 6/8 meter and brings it to a dramatic close. The

wind ensemble transcription of *Frenergy* by University of Manitoba conductor Fraser Linklater maintains both the original keys and rehearsal numbers.

MORTEN LAURIDSEN (B. 1943)

O Magnum Mysterium

The music of Morten Lauridsen is very popular amongst choral and wind band conductors worldwide. He is an award-winning American composer who has achieved international popularity for many of his choral works. Lauridsen has been a long-time faculty member of the Thornton School of Music at the University of Southern California. Here, he chaired the Composition Department from 1990-2002

and was Composer-in-Residence of the Los Angeles Master Chorale from 1994-2001. *O Magnum Mysterium* was originally written for choir in 1994. The original text is based on the mystery of the birth of Christ. Lauridsen's musical portrayal of the text is gentle, tender and beautiful. The work continuously moves from one suspended chord to the next until the resolution in the final measures. Despite the constant harmonic tension, Lauridsen maintains a sense of calmness throughout the work. In 2003, H. Robert Reynolds arranged the work for concert band. After a significant career as Director of Bands at the University of Michigan, Reynolds is currently the Principal Conductor of the Wind Ensemble at the Thornton School of Music at the University of Southern California.

CHARLES-FRANÇOIS GOUNOD
(1818-1893)

Petite Symphonie

Charles Gounod was a very popular French composer of the late 19th century. As an opera composer he is most known for *Faust* and *Roméo et Juliette*, but he is also famous for composing a popular *Ave Maria* based on a keyboard work by J.S. Bach. Gounod was an accomplished composer of numerous operas, masses, secular and sacred songs, orchestra, instrumental chamber and piano works. The *Petite Symphonie* is an instrumental chamber work written for nine players: flute and traditional wind octet (2 oboes, 2 clarinets, 2 bassoons, 2 horns). The piece was written in 1885 for the Société de Musique de Chambre pour Instruments à Vent and its leader, the French flutist Paul Taffanel. The *Petite Symphonie* is divided into four movements. The gentle second movement, *Andante cantabile* features a solo written for Taffanel, and

provides a rich contrast with the cheerful faster movements. This lighthearted piece keeps the entire ensemble engaged with the constant transfer of melodic lines between each of the parts.

JOSEPH SCHWANTNER (B.1943)

Recoil

Composed in 2004, *Recoil* is Joseph Schwantner's fourth composition for the wind ensemble after his trilogy of works, *and the mountains rising nowhere*, *From a Dark Millennium*, and *In evening's stillness*. There are marked differences between *Recoil* and the works that came before it. With *Recoil*, Schwantner utilizes conventional time signatures and notation, and abstains from many of the compositional devices for which he is known, such as clock time, aleatory, and visual time signatures. Furthermore, *Recoil's* instrumentation includes both saxophone and the euphonium, a first for Schwantner. Yet *Recoil* does possess many of the hallmarks of Schwantner's compositional style, and retains the characteristic colours of his music. Similar to *and the mountains rising nowhere*, *Recoil* opens with a six-note melodic set that Schwantner explores throughout the composition, fragmenting the melody and distributing it among various instruments, a compositional technique Schwantner calls shared monody. The middle section of the piece gives way to an ethereal choir before returning to ideas that Schwantner had explored near the beginning of the work. The colours of the composition are created to a large extent with the amplified piano and extensive family of percussion instruments that appear throughout. *Recoil* was commissioned in 2004 by the University of Connecticut and the Raymond and Beverly Sackler New Music Foundation for Jeffrey Renshaw and the University of Connecticut Wind Ensemble.

CHRISTOS HATZIS (B. 1953)

Tongues of Fire

This is a major concerto written by the Faculty of Music's own world-renowned Christos Hatzis. Conceived for solo percussionist with orchestra, *Tongues of Fire* was composed as a result of a commission from the Scotia Festival of Music for percussionists Evelyn Glennie and Beverley Johnston. Last year, U of T doctoral student Kevin Lau transcribed it, with the composer's blessing, for wind ensemble. It has received its first performances in the past 12 months, and will undoubtedly become a significant work in the percussion/wind ensemble repertoire. A work of enormous scale, *Tongues of Fire* has a Pentecostal theme. In Hatzis' words, "more a meditation on the emotional and psychological states of Christ's disciples during the early days of the Church than a depiction of the story of the Pentecost. It is also a reflection on the turbulent times that we live in presently and our desperate search for some semblance of structure in the midst of ever growing discontinuity and fragmentation." The first movement is violent and aggressive, full of shrieks, moans, with a Heavy Metal feel. The second movement is preceded by a vocal/piano version of an original song, followed by solo marimba with wind ensemble accompaniment. In the third movement, the solo percussionist engages in a full-blown battle with a solo soprano saxophonist, Wallace Halladay. The two soloists battle to the "death" while the wind ensemble, like a Greek chorus, provides commentary. The epic finale is based on a heroic motive which runs throughout the movement. In Hatzis' words, "the four movements of the concerto could be understood as four stages of the ego's transformation, expressed through the soloist's constantly changing relationship with the orchestra."

Biographies

Saxophonist **Wallace Halladay** captures the qualities of the modern virtuoso, being at home in numerous styles, from the traditional to jazz and beyond. A specialist in the performance of contemporary music, Wallace has commissioned and premiered numerous works for saxophone. In addition to performances of concerti by Ibert, Schmitt, Husa, Scelsi and Donatoni, he has worked with composers Michael Colgrass, Mauricio Kagel and Scott Good on the Canadian premieres of their concerti, the latter a commission with the Esprit Orchestra.

Frequently broadcast on CBC Radio, Wallace has also recorded the two saxophone *Sequenzas* of Luciano Berio and the Colgrass concerto for NAXOS Records. He has been presented by and performed with new music groups across the country, including New Music Concerts, Continuum, Sound Symposium, CCMW, 5-Penny New Music, Kumquat, Earshot!, Contact, and Toca Loca. Wallace was the Artistic Director of the Scelsi Centenary, Franco Donatoni, and Gubaidulina Chamber Projects. His orchestral experience includes performances with the Toronto Symphony Orchestra, Boston Symphony Orchestra, National Ballet Orchestra of Canada, and as a fellow of the Tanglewood Music Centre.

Wallace holds a Bachelor's degree in Performance and Composition from the University of Toronto, a Master's from New England Conservatory in Boston, and a doctorate from the Eastman School of Music. Wallace also studied at the Conservatorium van Amsterdam with internationally acclaimed virtuoso Arno Bornkamp with a grant from the Canada Council for the Arts. He has previously

taught saxophone, chamber music and theory at Memorial University of Newfoundland and the Eastman School of Music, and presently teaches at the University of Toronto.

Wallace is a Conn-Selmer Artist and plays Selmer (Paris) saxophones.

Canada's premiere percussionist **Beverley Johnston** is internationally recognized for her virtuosic and dynamic performances on a wide range of percussion instruments. Her exciting performances have been distinguished as non-conventional, effectively combining classical transcriptions, contemporary music and a touch of theatre. Her performances and recordings have been broadcast on radio networks all over the world. Her interest in commissioning new works for percussion still reigns supreme and she has become well known for developing some eclectic repertoire for percussion, many of those pieces being played by percussionists from all over the world. She has released five solo CDs: *Impact* and *Alternate Currents* on the Centrediscs label, *Marimbach* on the CBC Records Musica Viva label and in 2004 a recording called *Garden of Delights* which can be purchased on her webpage www.beverleyjohnston.com. Her latest recording of Alice Ping Yee Ho's percussion music called *Ming* was released on the Centrediscs label in 2009. She can also be heard as soloist or chamber musician on numerous other recordings.

Since the millennium she has been busy with concerto performances and recital programs across North America including performances of James MacMillan's well known percussion concerto *Veni, Veni Emmanuel* in 2002 with Symphony Nova Scotia, Canadian composer Alice Ho's

evocative concerto *Radiantia* with the Hamilton Philharmonic and South Dakota Symphony and the world premiere of *Pyrrhican Dances* for percussion, viola and string orchestra by Christos Hatzis with the Manitoba Chamber Orchestra and also the world premiere of *Tongues of Fire* by Hatzis in 2007 with the Scotia Festival Orchestra. In 2008 she gave the Canadian premiere of Tan Dun's *Water Concerto* with the Winnipeg Symphony Orchestra. In 2009 she was given the distinction of becoming an Ambassador of the Canadian Music Centre in honour of her exemplary commitment to the performance of the music of Canadian composers. She has just returned from a successful tour in China in October 2010.

Beverley Johnston received her training at Vanier College in her native Montreal and at the University of Toronto, where she studied with Russell Hartenberger, and where she now teaches. She currently lives in rural Ontario with her husband, composer Christos Hatzis where she has built a percussion studio that can finally fit all of her exotic instruments! Beverley is a Marimba One and Paiste Artist.

Gillian MacKay is an Associate Professor of Music of the University of Toronto, where she conducts the Wind Ensemble and teaches conducting and trumpet. She is also Associate Dean of Graduate Education. An award-winning teacher, Gillian has an active professional career as a trumpeter, conductor, adjudicator, and clinician. She has conducted honour bands throughout Canada and the United States, including the National Youth Band of Canada. Gillian MacKay has adjudicated Canadian band festivals at local, provincial, and national levels, as well as competitions in Singapore and Thailand.

Gillian MacKay has presented clinics

and workshops at provincial and state conferences in Canada and the United States, and is known for her work on the relationship between conducting and mime. Also recognized as a conducting pedagogue, Gillian leads the University of Toronto Wind Conducting Symposium each July, and has been the guest instructor at other symposia in Canada. As a trumpeter, she has a particular interest in the French solo trumpet and cornet music of the 19th century.

Gillian holds degrees and diplomas from the University of Lethbridge, McGill University, the University of Calgary, and Northwestern University. Previously, she served as Instructor of Brass at Medicine Hat College, and Director of the School of Music at the University of Windsor.

Meaghan Danielson is currently in her 1st year of study of the Master of Music program in Wind Band Conducting at the University of Toronto. In February, she graduated with a Bachelor of Music and Bachelor of Education from Brandon University. Her degree mainly focused on instrumental music education and trumpet. Meaghan is grateful for the opportunity to work with Prof. MacKay and the talented musicians at the University of Toronto.

Erik Leung is currently in his first of Wind Conducting studies in the Master of Music program at the University of Toronto. Prior to coming to Toronto, Erik was the Music Director at Bishop O'Byrne High School where the groups consistently received Gold and Superior ratings. A semi-finalist for the Alberta Excellence in Teaching Award and an Edwin Parr Teaching Award Nominee, Erik is passionate about the many facets of music education. Erik is honoured to be here in Toronto studying with Prof. Gillian MacKay.

University of Toronto Wind Ensemble

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Tristan Durie
Yi Lin Huang
Brian Jiang
Jennifer Kowbell
Matthew McGuigan, *piccolo*
Olivia Werden, *piccolo*

OBOE

Rachel Bordignon
Eric Chow
Tze Yeung Ho, *English horn*

CLARINET

Hynjoo Choi
Jason Chum
Michael Dassios, *bass*
Caitlin De Rosenroll, *bass*
Charlene Lee, *bass*
Jongmin Lee
Christa Lock, *E-flat*
Robin Soper
Katie Steadman

BASSOON

Jeffrey Clements, *contra*
Simeon Coibanu, *contra*
Sheba Thibideau

SAXOPHONE

Spencer Brule
David Dai
Marc Funkenhauser
Scott Harbin
Jeffrey Leung
Shaun Mallinen

TRUMPET

Karin Anderson
Samara Desrochers
Rachel O'Connor
Benjamin Promane
Matthew Ross
Jacob Stief

HORN

Caitlin Coppell
Ben Coleman
Jennifer Fawcett
Chris Going
Ann Millen
Daniel Lock
Natalie Worden
Damir Pavelic

TROMBONE

Peter Bye
Tyler Cairns
Jordan Carter
George Liu, *bass*
Elburz Sorkhabi

EUPHONIUM

Kohei Kamikawa
Brendan Rawlins
Cameron Rawlins

TUBA

James Brock
Stephen Vettese

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Bruce Chi
Jacob Mannion
Rafael Ponciano
Jonathan Smith
Kyle Reyes
Edna Teguibon

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Wesley Shen

CONTRABASS

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